The Trivia Book of THE BEATLES

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The Trivia Book of THE BEATLES

CONTENTS

4. INTRODUCTION: STILL THE GREATEST
More than 50 years after they officially broke up, the Beatles continue to capture the world's attention

6. CHAPTER 1: THE EARLY YEARS
Before taking the world by storm, the Beatles worked hard just to make a name for themselves

16. CHAPTER 2: BEATLEMANIA!
The band's rapid rise to superstardom included hit records, movies, and a historic trip to America

26. CHAPTER 3: THE STUDIO YEARS
The Beatles developed their music, explored filmmaking, and expanded their minds

36. CHAPTER 4: BREAKING UP
Despite difficult circumstances, the Beatles soldiered on and produced some of their finest music

46. CHAPTER 5: JOHN
A tumultuous childhood set John Lennon on the path to rock greatness

56. CHAPTER 6: PAUL
Paul McCartney has written and recorded some of the most beloved songs in history

66. CHAPTER 7: GEORGE
The "quiet Beatle" eventually emerged as a formidable musical force

76. CHAPTER 8: RINGO
The last Beatle to join the band, Ringo Starr made key contributions to their history

86. CHAPTER 9: THE SOLO YEARS
Even as the former Beatles pursued individual careers, the world wanted them together again

KODA
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BEATLEMANIA
The Beatles came together through a shared love for American rock 'n' roll.

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INTRODUCTION

STILL THE GREATEST

More than 50 years after they officially broke up, the Beatles continue to capture the world's attention

The Beatles came together through a shared passion for music—specifically American rock 'n' roll. John Lennon started it all and was soon joined by Paul McCartney and George Harrison. Once they brought Ringo Starr into their circle, the Beatles were on a speeding rocket to the top of the entertainment world, and nothing could stop them.

Over the course of eight years, the Fab Four released 13 best-selling albums, had a record-setting 20 No. 1 hit singles on the Billboard chart, and led the way in popular music, always striving to innovate, experiment and never repeat themselves, inspiring their contemporaries and those who followed in their wake in ways both obvious and subtle.

Today, their music, their spirit, and their overall message of love are as endearing as ever, and the world is still hungry for any new bit of news, any new revelation about them, and any opportunity to see them again, both as we remember them and in a new light.

With so many stories told about them over the years, the Beatles became legends within their own lifetime. How well do you know the facts from the fiction? This collection will charm and challenge fans both old and new, and explore areas of the Beatles' world that are both familiar and obscure. As the Beatles themselves would say, "a splendid time is guaranteed for all."

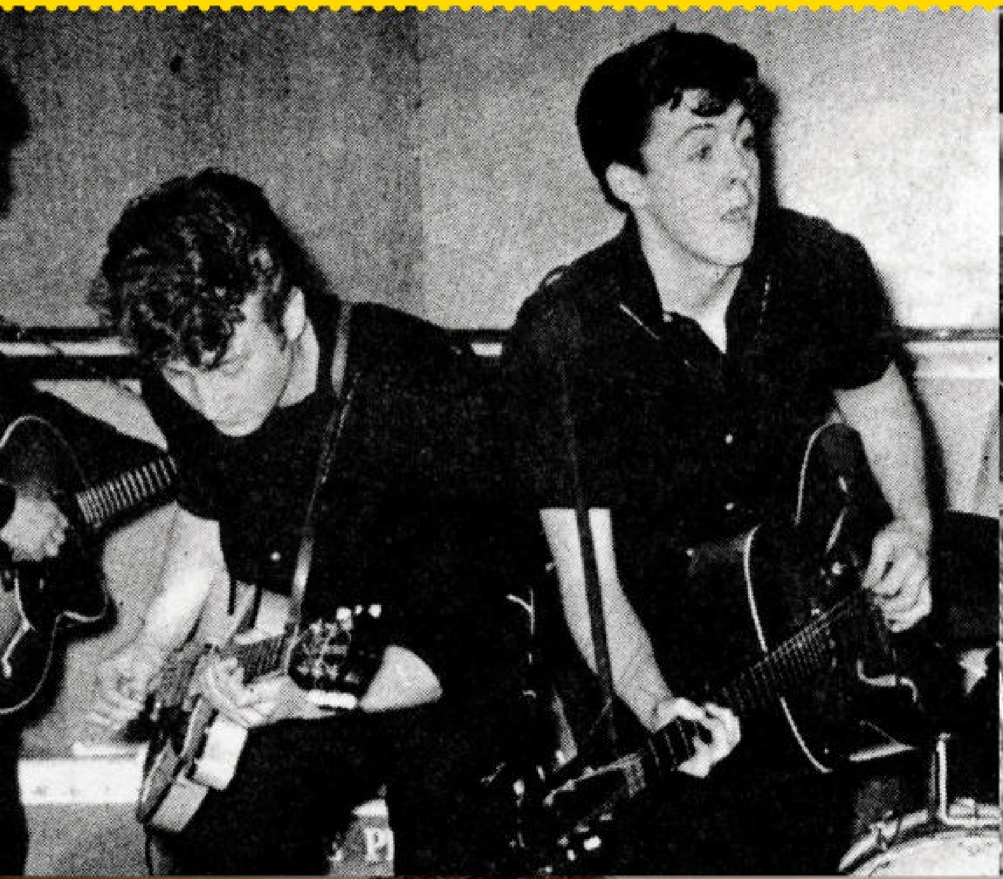
THE FAB FOUR
Ringo Starr, Paul McCartney, John Lennon, and George Harrison pose for a portrait, circa 1965.

CHAPTER 1

The EARLY YEARS

Before taking the world by storm, the Beatles worked hard just to make a name for themselves

They started out as a group of teenagers from Liverpool, but the Beatles worked hard to become one of the most influential bands of all time.



DYNAMIC DUO
Lennon and McCartney met through a mutual friend in 1957.

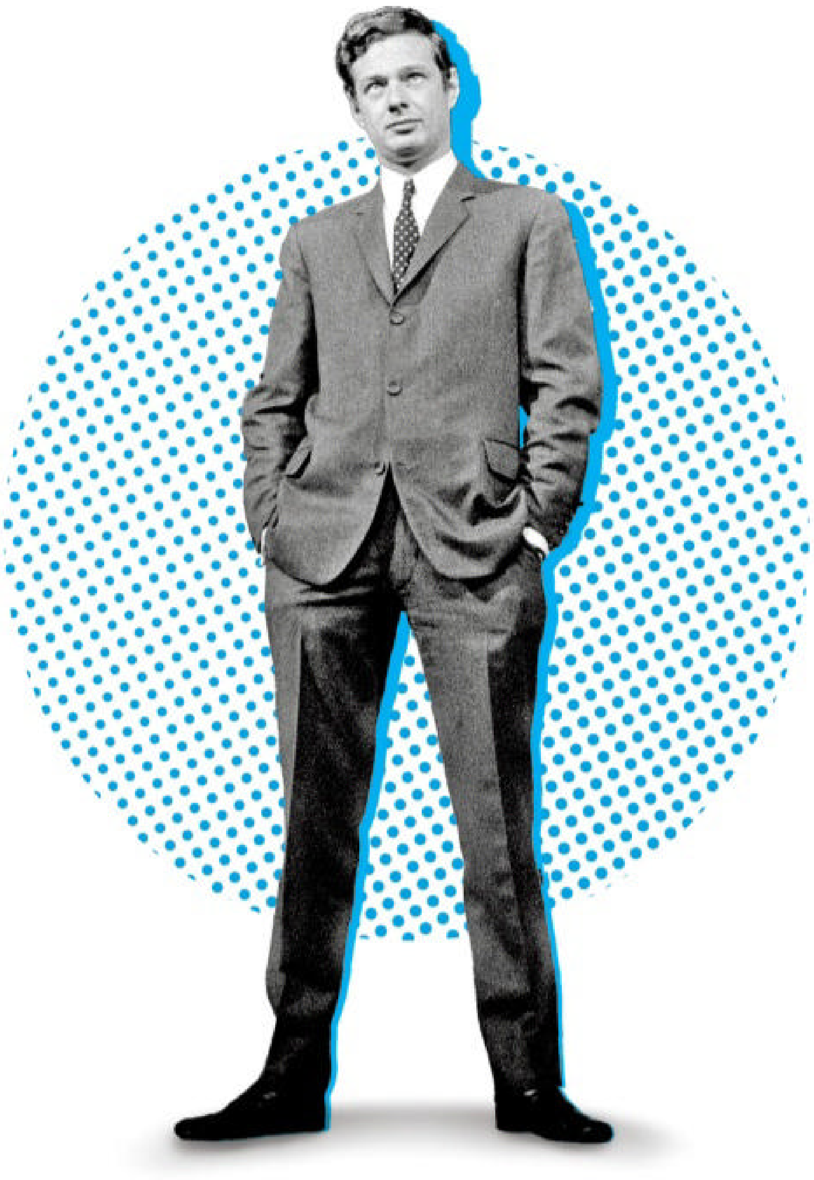
1/

WHERE DID JOHN LENNON AND PAUL McCARTNEY FIRST MEET?

Lennon and McCartney were introduced by their mutual friend, Ivan Vaughan, at the **Woolton Village Fete at St. Peter's Church** on July 6, 1957. Vaughan had invited McCartney, 15, to go with him to see Lennon's band, the Quarrymen, perform. Although they were initially cool to each other, Lennon and McCartney eventually bonded over their mutual passion for rock 'n' roll. McCartney showed Lennon how to tune his guitar properly and performed Eddie Cochran's "Twenty Flight Rock," Gene Vincent's "Be-Bop-A-Lula" and several Little Richard songs, which impressed Lennon. "I half thought to myself, 'He's as good as me,'" Lennon recalled. A week or so later, McCartney was invited to join the Quarrymen and accepted, taking on some lead vocals in addition to playing guitar.

2: How did Brian Epstein first learn of the Beatles?

In late 1961, Brian Epstein was working for his family as the manager of their North End Music Stores (NEMS) shop in Liverpool. As Epstein told it, 20-year-old Raymond Jones heard about their "My Bonnie" single and went to the NEMS shop hoping to buy it. Shortly thereafter, two young women went to the store and asked for the same single. **According to Epstein, he had not been aware of the single but now ordered copies of it and grew curious about the band.** Epstein attended a performance at the Cavern Club and set out to become their manager even though he had no experience. After winning the band over, Epstein achieved his goal.



3/

WHY DID THE BEATLES CUT SHORT THEIR FIRST STAY IN HAMBURG, GERMANY?

In 1960 the Beatles were booked for a gig in Hamburg that would last several months. They were given dreadful living accommodations in a run-down theater owned by Bruno Koschmider, who also owned the club where they were hired to play. **The band eventually fell out with Koschmider and arranged to move to a competing club**. It has been widely assumed that Koschmider, acting in retaliation, told the authorities that George Harrison was 17 and thus working in a nightclub while underage. Harrison was deported. Koschmider also had McCartney and drummer Pete Best arrested, accusing them of attempted arson at the theater. McCartney and Best had apparently gone there to retrieve their belongings and, to see in the dark, they lit an object on a wall. The theater was undamaged, but McCartney and Best were deported as well.

EARLY GIGS
George Harrison and John Lennon onstage with Tony Sheridan, circa 1960.

4:

What inspired the name Quarrymen?

In 1956, John Lennon formed a skiffle group and recruited his close friend, Pete Shotton, to join him. Shotton played the washboard. Other friends were added, including Rod Davis on banjo, Eric Griffiths on guitar and Colin Hanton on drums, with Bill Smith—and later Ivan Vaughan, Len Garry, and Nigel Walley—on tea-chest bass. Lennon was lead vocalist and played guitar. Most of the band members attended Quarry Bank High School for Boys, in Liverpool, England. Initially, they called themselves the Blackjacks, but discovered another skiffle group was already using that name. As an alternative, either Lennon or Shotton suggested the Quarrymen, inspired by **a line in their school's song: "Quarrymen, old before our birth. Straining each muscle and sinew."** The boys enjoyed the irony of using that line for inspiration, since, according to Shotton, "We'd never strained a muscle or sinew in our life at Quarry Bank."

5:

Why did Decca Records reject the Beatles?

As the Beatles' manager, Epstein's first priority was to secure them a recording contract. He arranged for them to do a studio audition for Decca Records on New Year's Day, 1962. Lennon, McCartney, Harrison, and Best recorded 15 songs, including covers of "Money (That's What I Want)," "Till There Was You," "Searchin'" and "Bésame Mucho," as well as three Lennon-McCartney originals: "Hello Little Girl," "Love of the Loved," and "Like Dreamers Do." More than a month later, Decca declined to give them a contract. Epstein claimed that Decca executive Dick Rowe told him, **"We don't like your boys' sound. Groups of guitarists are on their way out."** Rowe denied ever saying this, and attributed the rejection to another executive, Mike Smith, who decided to sign Brian Poole and the Tremeloes instead.

FIRST BASS
Stuart Sutcliffe preceded McCartney as the bassist for the Beatles.

6/

WHO WAS THE BEATLES' BASS PLAYER BEFORE PAUL?

In January 1960, the Quarrymen added **Stuart Sutcliffe**, one of John Lennon's closest friends, as their new bass player. Sutcliffe was not much of a musician and McCartney was jealous of Sutcliffe's close relationship with Lennon. Sutcliffe did make an important contribution to the band, though: By summer 1960, they were tired of being called the Quarrymen and, at Sutcliffe's suggestion, changed their name to the Beatals. It evolved to Long John and the Silver Beatles, the Silver Beatles, and, finally, the Beatles. Sutcliffe left the band in July 1961 and McCartney took over on bass. Sutcliffe died at 21 years old on April 10, 1962, from a cerebral hemorrhage, leaving Lennon devastated.

7: Who brought George Harrison to the band?

In early 1958, the Quarrymen were in need of a new lead guitarist. McCartney recommended his friend and schoolmate, George Harrison, who was not yet 15. Lennon was doubtful, mostly because of Harrison's age. But **McCartney was convinced that Harrison would be a good fit**. An informal audition happened one night as the three boys rode on the top deck of a city bus. At McCartney's urging, Harrison took out his guitar and played Bill Justis' "Raunchy." Lennon was impressed and agreed to let Harrison join the group. Still, Harrison was never allowed to forget that he was the youngest member—even McCartney held that over his head. "[Paul] was always about nine months older than me," Harrison said years later. "Even now, he's *still* nine months older!"

8: What songs did the Beatles record during the first session for the Please Please Me album?

On Feb. 11, 1963, the Beatles—now including drummer Ringo Starr—spent nearly 13 hours recording 10 songs for their debut album, *Please Please Me*. At the first recording session, at EMI's Abbey Road Studios in London, the Beatles recorded 10 takes of **"There's a Place"** and 9 takes of **"I Saw Her Standing There."** *Please Please Me* was released in the U.K. on March 22, 1963, featuring a total of 14 songs—four of which had already been recorded and released as singles: "Love Me Do" backed with "P.S. I Love You" and "Please Please Me" backed with "Ask Me Why."

mono
PLEASE PLEASE ME • THE BEATLES
PARLOPHONE
THE BEATLES
PLEASE PLEASE ME
with Love Me Do and 12 other songs
STEREO

BEAT BROTHERS
Tony Sheridan and his band outside the Star-Club in Hamburg, Germany.

9/

WHAT WERE THE BEATLES' FIRST PROFESSIONAL RECORDING SESSIONS?

During the Beatles' second extended gig in Hamburg from April to July 1961, they performed at the Top Ten Club, often with fellow British musician Tony Sheridan. German record producer Bert Kaempfert saw both acts perform. **He signed Sheridan to a recording contract and hired the Beatles as Sheridan's backup band** on several songs, including covers of "My Bonnie (Lies Over the Ocean)" and "When the Saints Go Marching In." The recording sessions took place on June 22 and 23. Kaempfert signed the Beatles to a one-year recording contract. "My Bonnie (Lies Over the Ocean)" was released as a single in October 1961, with "When the Saints Go Marching In," retitled "The Saints," as the B-side. Sheridan got top billing on the single, and the Beatles were billed as the Beat Brothers.

Star-Club
FILM-NIGHT
Hier

CHAPTER 2

BEATLEMANIA!

The band's rapid rise to superstardom included hit records, movies, and a historic trip to America

BREAKOUT STARS
The Beatles skyrocketed to worldwide fame by the mid-'60s, and nearly every television in America tuned in to see their historic debut on *The Ed Sullivan Show*.

1:

True or false: The Beatles refused to go to the U.S. until they had a No. 1 single there.

False. This is Beatles folklore. Paul McCartney has said many times over the years that the Beatles insisted to their manager, Brian Epstein, that they would not visit the U.S. until they had a No. 1 single in the country. But in fact, plans were made for the band to go to America regardless of where they were on the U.S. record charts. In November 1963, Epstein made a deal for the Beatles to perform on one of the country's most-watched television programs, *The Ed Sullivan Show*, in February 1964. The deal was made before the band had any hit records in the U.S. It was a matter of good timing—and some aggressive promotion on the part of EMI, the band's record company, and its U.S. label, Capitol Records—that "I Want To Hold Your Hand" topped the U.S. charts on Feb. 1, just six days before the Beatles arrived in New York.

LOVE ME DO
Starr played tambourine on this song for the Beatles' debut album.

2/

WHO WAS THE FIRST BEATLE TO VISIT THE U.S.?

In September 1963, **George Harrison** spent two weeks visiting his sister, Louise Harrison Caldwell, in Benton, Illinois, where she lived with her husband and children. During his stay, Harrison got to see a movie at a drive-in—a real novelty, since there was nothing like that in England. He also became friendly with members of the Four Vests, the most popular band in the area. Meanwhile, with the Beatles still unknown in the U.S., Louise promoted her brother, urging radio stations to play the Beatles records she had delivered to them and arranging interviews for him with teen-oriented local media. Shortly before he returned to the U.K., Harrison performed with the Four Vests during the band's gig at a VFW hall, joining them on songs including "Your Cheatin' Heart," "Johnny B. Goode," and "Matchbox." Within a few months, Harrison was one of the most famous people in the world.

3: Who played drums on "Love Me Do"?

It depends on the version you're listening to. The single, recorded on Sept. 4, 1962, featured Ringo Starr on the drums. The band had recently fired their previous drummer, Pete Best, after learning that their new producer, George Martin, did not consider Best skilled enough for studio work. Martin intended to use a session drummer for the band's records. The Beatles had wanted to replace Best with Starr anyway, and Martin's feedback prompted them to make their move. But there was apparently dissatisfaction with Starr's timekeeping on "Love Me Do," so the Beatles recorded it again on Sept. 11, this time with session player **Andy White** on drums and Starr assigned to the tambourine. This remake of "Love Me Do" appeared on the Beatles' debut album, *Please Please Me*.

CHAPTER 2

BRITISH INVASION
The Beatles performed for the first time on American soil on Feb. 9, 1964.

4/

HOW MANY PEOPLE TUNED IN TO WATCH THE BEATLES PERFORM ON *THE ED SULLIVAN SHOW*?

The Beatles' first appearance on *The Ed Sullivan Show*, on Feb. 9, 1964, attracted a record-setting **73 million viewers**—45.3% of U.S. households with televisions watched the show, reflecting more than 23 million homes. The *New York Daily News* reported that not one hubcap was stolen in any of the city's five boroughs that night, and in Washington, D.C., no teenagers were arrested while the show aired. Anticipation had been building for weeks, with American radio stations playing the Beatles' music around the clock, and when the band arrived at John F. Kennedy Airport, they were met by thousands of screaming fans.

Ludwig

SILVER SCREEN
Director Richard Lester helped bring the first two Beatles films to life.

5/

WHO DIRECTED THE BEATLES' MOVIES *A HARD DAY'S NIGHT* AND *HELP!*?

American director **Richard Lester** helmed both movies. The Beatles were fans of a short film he had made in 1959, *The Running, Jumping & Standing Still Film*, starring Peter Sellers and Spike Milligan. Beatles manager Brian Epstein suggested that Lester direct the band's first movie. "We all said, 'He's in. That's our man,'" Paul McCartney said later. Today, *A Hard Day's Night* is considered a true classic—in 1999 the British Film Institute ranked it No. 88 on its list of the top 100 British films of the 20th century.

6: What was the first "solo" Beatles song?

"**Yesterday**," which appeared on their 1965 album, *Help!*, marked the first time that a Beatle recorded a song with none of the other band members taking part. According to the song's writer, Paul McCartney, the melody came to him in a dream and, until he wrote lyrics, the working title was "Scrambled Eggs." McCartney said that after he played the song for the other Beatles on his guitar, Ringo Starr said it didn't make sense to put drums on it, and John Lennon and George Harrison felt there was no point in having additional guitars. Producer George Martin suggested that McCartney record a performance on acoustic guitar, with a string quartet.

7: What was the original title of the Beatles' movie Help!?

The second Beatles movie was originally titled ***Eight Arms To Hold You***. This title was announced to the public in mid-March 1965. But on April 14, the movie's title was officially changed to *Help!*, with John Lennon writing the title song. This change apparently came too late for Capitol Records, the Beatles' record company in the U.S., to update the label on its single for "Ticket to Ride," one of the songs that would be heard in the movie. On the label, under the song's title, it said, "From the United Artists Release 'Eight Arms To Hold You.'" (The single's B-side, "Yes It Is," also had a label identifying it as a song from the then-forthcoming movie. Since that song does not appear in the movie, either Capitol was in error or the song was intended to be used in the film but was cut during production.)

STOP WORRYING!
HELP!
IS ON THE WAY!
The Colorful Adventures of
THE BEATLES
are more Colorful than ever...in COLOR!
ALSO STARRING LEO McKERN
HELP YOURSELF TO SEVEN GREAT NEW BEATLE HITS!
ELEANOR BRON VICTOR SPINETTI ROY KINNEAR
WALTER SHENSON MARC BEHM AND CHARLES WOOD MARC BEHM RICHARD LESTER
EASTMANCOLOR A UNITED ARTISTS RELEASE
65/293

FINAL FAREWELL
The Beatles decided to stop touring for good in August 1966.

8/

WHERE DID THE BEATLES PERFORM THEIR LAST-EVER CONCERT AS A TOURING BAND?

After their concert at **Candlestick Park in San Francisco** on Aug. 29, 1966, the Beatles stopped touring as a band. All four members were tired of Beatlemania, and of not being able to hear themselves play over the endless, overpowering screams from the crowds. Furthermore, their 1966 tour had been a rocky one. In the Philippines, they inadvertently offended first lady Imelda Marcos and had to flee the country in a rush, and in the U.S., they faced death threats after John Lennon said the Beatles were "more popular than Jesus now." On the flight home to England, George Harrison reportedly said, "That's it, I'm not a Beatle anymore."

9:

When did the Beatles first appear on U.S. television?

While *The Ed Sullivan Show* presented the Beatles' first live appearance on U.S. television, it was not the first time that Americans were exposed to the band. **On Nov. 18, 1963**, NBC aired an episode of the news program *The Huntley-Brinkley Report*, during which correspondent Edwin Newman reported on the wave of Beatlemania that was then spreading across England. The segment provided some background on the Beatles and their British fans, showed footage of the band in concert, and noted the rumor that a visit to the U.S. by the Fab Four was in the works. On Jan. 3, 1964, the Beatles showed up on American television again when Jack Paar, on his primetime show, aired clips of the band performing "From Me to You" and "She Loves You" live to audiences of screaming teenagers. Paar quipped, "It's nice to know that England has finally risen to our cultural level."

CHAPTER 3

The STUDIO YEARS

No longer bound by touring, the Beatles developed their music, explored filmmaking, and expanded their minds

REINVENTION
With little interest in public tours and no more screaming fans to distract them, the Beatles were free to reinvent themselves and their sound.

St PEPPERS

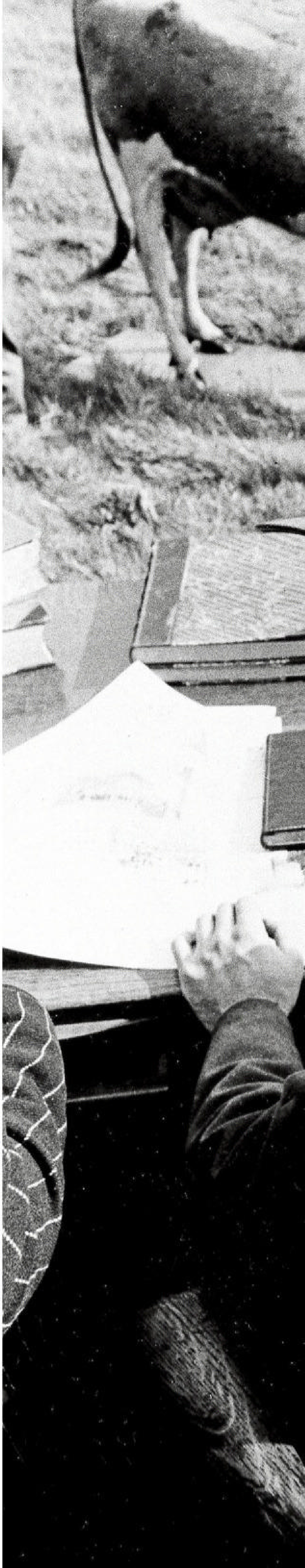
FJB 111C

1: Who was the first Beatle to publicly discuss his use of LSD?

While **Paul McCartney** was the last Beatle to try LSD, he was the first to publicly talk about using it. John Lennon and George Harrison were introduced to LSD in the spring of 1965 and were deeply affected by the experience. They soon convinced Ringo Starr to try it, but McCartney refused, worried about permanent psychological damage. He finally succumbed to what he called "peer pressure" and tried LSD in the company of friends, though none of the other Beatles were present. In June 1967, McCartney admitted in an interview that he had taken the drug. He received some backlash and was accused of promoting drug use to his fans.

2: True or false: "Lucy in the Sky with Diamonds" was meant as a tribute to LSD.

False. Despite its psychedelic sound and the initials in the title, the Beatles consistently stated that "Lucy in the Sky with Diamonds" was inspired by a picture drawn by John Lennon's 4-year-old son, Julian, of his classmate, a girl named Lucy O'Donnell. Ringo Starr has said that he witnessed Julian coming home, showing his father the drawing, and describing it, thus sparking the idea for the song. Paul McCartney has also said that he saw the drawing. Lennon explained that in writing the surreal lyrics, he was influenced by the literary style of the novel *Alice in Wonderland*, written by one of his favorite authors, Lewis Carroll. In recent years, Julian Lennon has confirmed that his drawing inspired the song. He and Lucy fell out of touch for decades but reestablished their friendship shortly before she died of lupus-related complications in 2009, at the age of 46.



FIRST FLOP
The 1967 broadcast of *Magical Mystery Tour* was panned by critics and fans.

3/

WHAT PROJECT DID THE BEATLES WORK ON AFTER THE DEATH OF BRIAN EPSTEIN?

The Beatles' manager died on Aug. 27, 1967, of what was officially declared an accidental drug overdose. In the aftermath, Paul McCartney felt that the band needed a new project to keep them unified. He convinced the others to do ***Magical Mystery Tour***, an experimental one-hour musical television special directed by the Beatles themselves. The show aired on the BBC later that year on Dec. 26. Despite the presence of strong songs including "I Am the Walrus" and "The Fool on the Hill," the show was the band's first misfire, receiving negative reactions from critics and audiences alike. In 1993, George Harrison likened it to an "an elaborate home movie."

4/

NAME THE ONLY SONG ON *SGT. PEPPER'S* THAT GEORGE MARTIN DID NOT ARRANGE.

When Paul McCartney was ready to work on the arrangement for "**She's Leaving Home**," he wanted to get started on it immediately. McCartney contacted the Beatles' producer and arranger, George Martin, but Martin was scheduled to produce a recording session for Cilla Black and felt obligated to honor that commitment. McCartney was insulted that Martin did not rearrange his schedule to accommodate him. "It was probably unreasonable to expect him to," McCartney acknowledged years later. He then reached out to arranger, Mike Leander, who was able to meet with him at his house. Martin was upset that McCartney was not willing to wait for him. Nevertheless, he produced the recording sessions for "She's Leaving Home," slightly revising Leander's arrangement and conducting the orchestra. Overall, McCartney said, "It didn't work out badly."

THE FIFTH BEATLE
The Beatles' producer and arranger George Martin works the controls.

5:

What fantasy novel did the Beatles want to adapt into a movie?

After 1964's *A Hard Day's Night* and 1965's *Help*!, the Beatles owed one more movie to United Artists. Not wanting to make another musical comedy in which they played themselves, they set their sights on adapting ***The Lord of the Rings***, with John Lennon as Gollum, Paul McCartney as Frodo, George Harrison as Gandalf, and Ringo Starr as Sam. The band approached Stanley Kubrick to direct, but he declined. "I don't think it was quite in Stanley Kubrick's ballpark," Leon Vitali, Kubrick's former assistant, said in 2018. Even if Kubrick had been interested, the film probably would have never happened. According to *The Ultimate Beatles Encyclopedia*, Tolkien had already sold the film rights just days before his agent was contacted by a representative of the band. Plus, other accounts suggest that Tolkien was not a fan of the Beatles and did not want his work to be associated with them.

6: Who demanded payment to be included on the cover of Sgt. Pepper's Lonely Hearts Club Band?

To allay the fears of EMI executives over possible lawsuits, all of the still-living celebrities the Beatles wanted to include on the cover of *Sgt. Pepper's Lonely Hearts Club Band* were contacted to obtain their written permission. Only one demanded payment: American actor **Leo Gorcey**. Best known for starring in the Bowery Boys movies of the 1940s and '50s, Gorcey's image was placed in the top row on the right, next to his regular co-star, Huntz Hall. But Gorcey reportedly wanted $500 as compensation. As a result, he was dropped altogether, covered up with blue sky. "We thought, 'You know what, we've got enough people on here,'" Paul McCartney said years later. (American actress Mae West initially turned down the Beatles' request, wondering why she would ever be associated with a "lonely hearts club," but after receiving a personal note signed by all four band members, she gave her consent.)

LONE STARR
Ringo Starr did not receive a solo songwriting credit in the Beatles until 1968.

7/

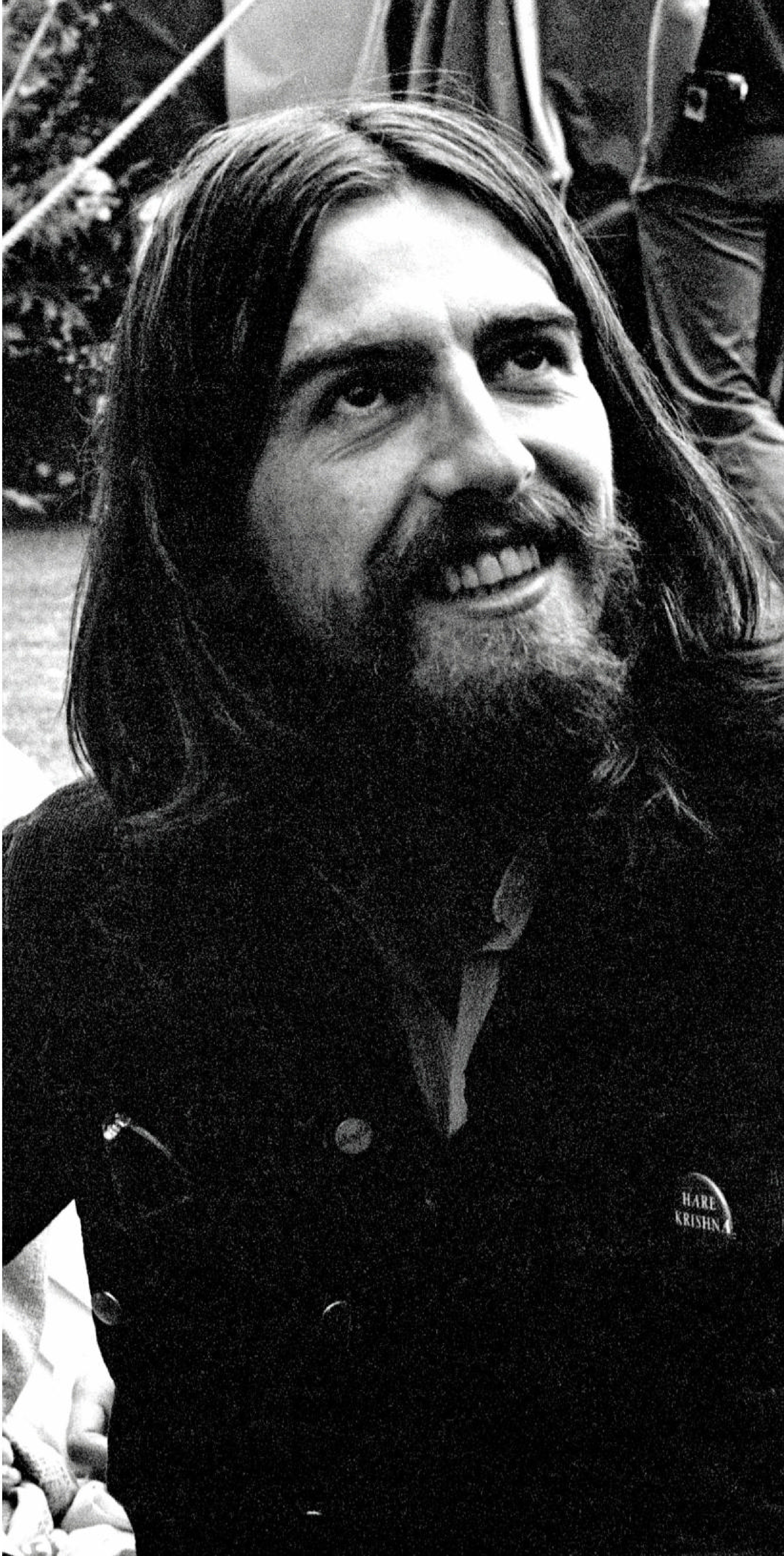
WHAT WAS RINGO STARR'S FIRST SOLO SONGWRITING CREDIT?

Starr had a co-writing credit with Lennon and McCartney on "What Goes On," from 1965's *Rubber Soul*, but it was not until 1968's double-album, *The Beatles*, aka The White Album, that Starr made his solo debut with "**Don't Pass Me By**." He had been working on the song on and off since around 1964. "I used to wish that I could write songs like the others—and I've tried, but I just can't," Starr said. "I can get the words all right, but whenever I think of a tune and sing it to the others they always say, 'Yeah, it sounds like [another song that already exists],' and when they point it out, I see what they mean."

8:

What 1966 album inspired the creation of *Sgt. Pepper's Lonely Hearts Club Band*?

According to Paul McCartney, the Beach Boys' album ***Pet Sounds***, produced and co-written by Brian Wilson, was the biggest influence on *Sgt. Pepper's Lonely Hearts Club Band*. McCartney considered *Pet Sounds* a masterpiece. His admiration for the album motivated him to try to top it with the next Beatles project. "It was basically the harmonies that I nicked from [*Pet Sounds*]," he said. "It wasn't really avant-garde, it was just straight music, surf music—but stretched a bit, lyrically and melodically." Fittingly enough, *Pet Sounds* had been inspired by the U.S. version of the Beatles' 1965 album, *Rubber Soul*, which made Brian Wilson want to create "the greatest rock album ever made." As far as McCartney was concerned, Wilson had achieved that goal—and had given the Beatles a new standard to meet.



SPIRITUAL BEATLE
George Harrison sits with members of the Hare Krishna movement in 1969.

9/

WHAT GEORGE HARRISON SONG WAS CUT FROM THE WHITE ALBUM?

Despite having recorded 102 takes—more than they did for any other song—the Beatles left George Harrison's "**Not Guilty**" off The White Album. The lyrics represented his effort to stand up for himself within the Beatles: They expressed his position that he simply wanted his own piece of the Beatles pie while John Lennon and Paul McCartney dominated the band, and that he was not to blame for the Beatles' ill-fated association with the Maharishi Mahesh Yogi, which Harrison had originally encouraged. Some Beatles scholars have speculated that the song was shelved because it hit too close to home for Lennon and McCartney. Harrison recorded a new version, with a mellower jazz-pop arrangement, for his 1979 album, *George Harrison*.

CHAPTER 4

BREAKING UP

Despite difficult circumstances, the Beatles soldiered on and produced some of their finest music

LET IT BE
The Beatles were joined by Billy Preston for an impromptu 42-minute set on the roof of Apple Corps headquarters in London. It marked the final performance of their career as the Beatles.

CHAPTER 4

1/

WHO DIRECTED THE BEATLES' 1970 FILM, *LET IT BE*?

The Beatles recruited **Michael Lindsay-Hogg**, who had directed their promotional films for "Paperback Writer," "Rain," "Revolution," and "Hey Jude," and with whom John Lennon had recently worked on *The Rolling Stones Rock and Roll Circus*, to direct what became the documentary movie *Let It Be*. In January 1969, Lindsay-Hogg filmed the Beatles preparing material and rehearsing for a planned live show that was ultimately performed on the rooftop of their Apple Corps headquarters. He was a prominent figure in Peter Jackson's 2021 documentary series, *The Beatles: Get Back*, which utilized and re-edited the footage of the band that Lindsay-Hogg had shot 52 years earlier. In 2000, Lindsay-Hogg directed *Two of Us*, a fictional TV movie based on the real-life incident in which Paul McCartney visited John Lennon in New York City on April 24, 1976.

AN INTIMATE EXPERIENCE ON FILM
THE BEATLES
"LET IT BE"
TECHNICOLOR

2:

When did the Beatles break up?

The point of no return has long been a matter of discussion. Some say the crucial moment took place on **Sept. 20, 1969**, when the band—except for George Harrison, who was out of town—met to sign a new recording contract. At this meeting, Paul McCartney pitched ideas for future live Beatles performances, prompting John Lennon to respond, "I think you're daft," and to announce that he was leaving the group. Others attach the breakup to April 9, 1970, when McCartney—in conjunction with the release of his first solo album, *McCartney*—issued a Q&A to the press in which he stated that he was not planning any future work with the Beatles or songwriting collaborations with Lennon. Still others pinpoint the date as Dec. 31, 1970, when McCartney filed a lawsuit against Lennon, Harrison, Starr, and Apple Corps to officially dissolve the Beatles' partnership.

DON'T LET ME DOWN
By 1971, The Beatles had officially concluded their partnership.

3: What was the Beatles' primary rule for recording their songs during the original sessions for *Let It Be*?

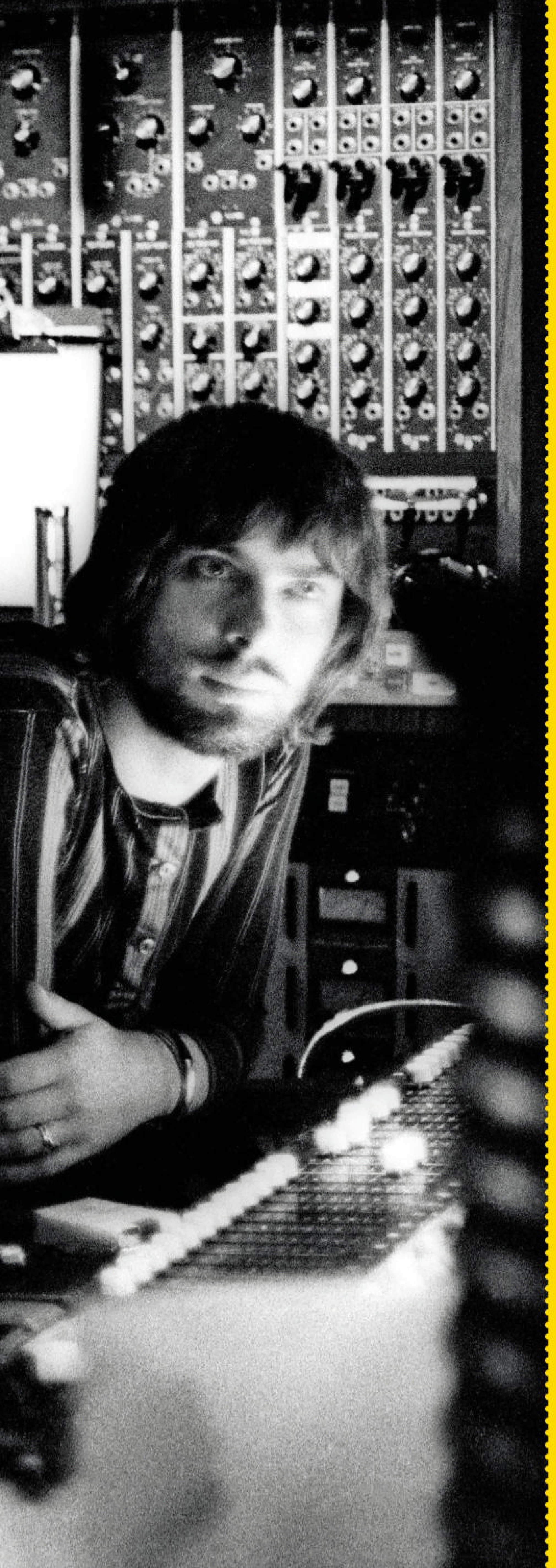
As the original impetus for the *Let It Be* project was for the Beatles to perform all of the songs live, the primary rule was that **the recordings would not feature the kinds of elaborate arrangements, orchestrations, and studio tricks that had been on their more recent albums**, particularly *Sgt. Pepper's Lonely Hearts Club Band*. John Lennon reportedly told producer George Martin, "I don't want any of your production s--t. ... I don't want any editing [or] overdubbing. We just record the song and that's it." That meant performing take after take of each song until they got it perfect. Ironically, producer Phil Spector was later brought in to prepare the recordings for release after a long delay and overdubbed lush orchestrations onto several songs, most notoriously "The Long and Winding Road," to which he also added a female choir, much to the dismay of the song's composer, Paul McCartney.

4:

What is the shortest Beatles song ever recorded?

With a running time of just 23 seconds, **"Her Majesty"** was originally part of the medley on side 2 of *Abbey Road*, placed between "Mean Mr. Mustard" and "Polythene Pam." Ultimately, Paul McCartney, who recorded the song alone on acoustic guitar, instructed engineer John Kurlander to remove it to improve the flow of the medley. Kurlander put the rejected song at the end of the master tape, separating it from the others by 14 seconds' worth of leader tape. On a later playback, McCartney liked how "Her Majesty" came in after the long silence and decided to keep it for the album, making the song one of the first hidden tracks on a rock LP. The chord that opens "Her Majesty" is actually the original end of "Mean Mr. Mustard," and the missing note at the end is at the beginning of "Polythene Pam."

GET BACK
Sound engineer Glyn Johns called *Let It Be* a "syrupy load of bulls--t."



5/

WHO ASSEMBLED *LET IT BE* BEFORE PHIL SPECTOR WAS BROUGHT IN?

After the *Let It Be* sessions wrapped, **Glyn Johns**, the principal sound engineer during those sessions, was tasked to go through the dozens of hours of recordings and assemble an album around the best performances. The intended title for the album was *Get Back*. Johns embraced the original ethos of the project and presented the Beatles completely live, rough, with no overdubs or edits. He completed a first attempt in May 1969, but the Beatles rejected it. In January 1970, Johns completed a second version, but it was also rejected. Apparently, the approach was *too* rough for the band. Finally, Phil Spector was brought in to produce the album. Johns' version of *Get Back*, which has been heavily bootlegged over the years, was given an official release in 2021 as part of the *Let It Be* Super Deluxe box set.

PLAYING AROUND
The Beatles jam at Abbey Road Studios, circa 1967.

6/

WHAT WAS THE LAST SONG THAT ALL FOUR BEATLES WORKED ON TOGETHER IN THE STUDIO?

Aug. 20, 1969, marked the last time all four Beatles were in the recording studio together. They were present for the final mixing and editing of John Lennon's song, "**I Want You (She's So Heavy)**," which was recorded for *Abbey Road*. Lennon requested that the song end with an abrupt cut-off at the 7-minute, 44-second mark. Once this task was completed, the Beatles spent the rest of their time in the studio that day trying to work out the album's running order. At that time, the album's sides were reversed—the long medley was going to appear on side one. On side two, "Octopus's Garden" and "Oh! Darling" were in opposite places. The Beatles would reconvene a few more times, most notably for a final photo session, but never again in a recording studio or to make music together.

7: True or False: The Beatles recorded Abbey Road knowing that it would be their last album.

False. Despite the ongoing differences within the Beatles, the sessions for *Abbey Road* were more harmonious than the ones for *Let It Be* had been. On Sept. 8, 1969, two weeks before *Abbey Road* was released, John Lennon, Paul McCartney, and George Harrison met to discuss the band's future. Ringo Starr was in the hospital at the time, so the meeting was recorded for him to listen to later. Lennon, McCartney, and Harrison discussed the possibility of recording another album, and perhaps a single, in time for Christmas. Lennon suggested ending the "Lennon & McCartney" songwriting credit and having the proposed album feature four songs each from Lennon, McCartney, and Harrison, and one or two from Starr "if he wants them." While this new division of labor—and a new album—never materialized, both *were* considered before the band broke up.

EYE IN THE SKY
Alan Parsons and Eric Woolfson formed the Alan Parsons Project in 1975.

8/

WHAT BEATLES AUDIO ENGINEER HAD HIS OWN SUCCESSFUL BAND?

At the age of 19, **Alan Parsons** landed a job at Abbey Road Studios and worked as a tape operator on the Beatles' January 1969 sessions for *Let It Be*. Parsons then served as an assistant engineer on *Abbey Road* under producer George Martin and engineer Geoff Emerick. Later, as a full-fledged recording engineer, he worked on Paul McCartney's post-Beatles albums *Wild Life* and *Red Rose Speedway* and on Pink Floyd's *Dark Side of the Moon*. Parsons formed The Alan Parsons Project with Eric Woolfson in 1975 and went on to release several top 20 hit singles, including 1980's "Games People Play," 1981's "Time," 1982's "Eye in the Sky," and 1984's "Don't Answer Me."

9:

Who became the Beatles' business manager in 1969?

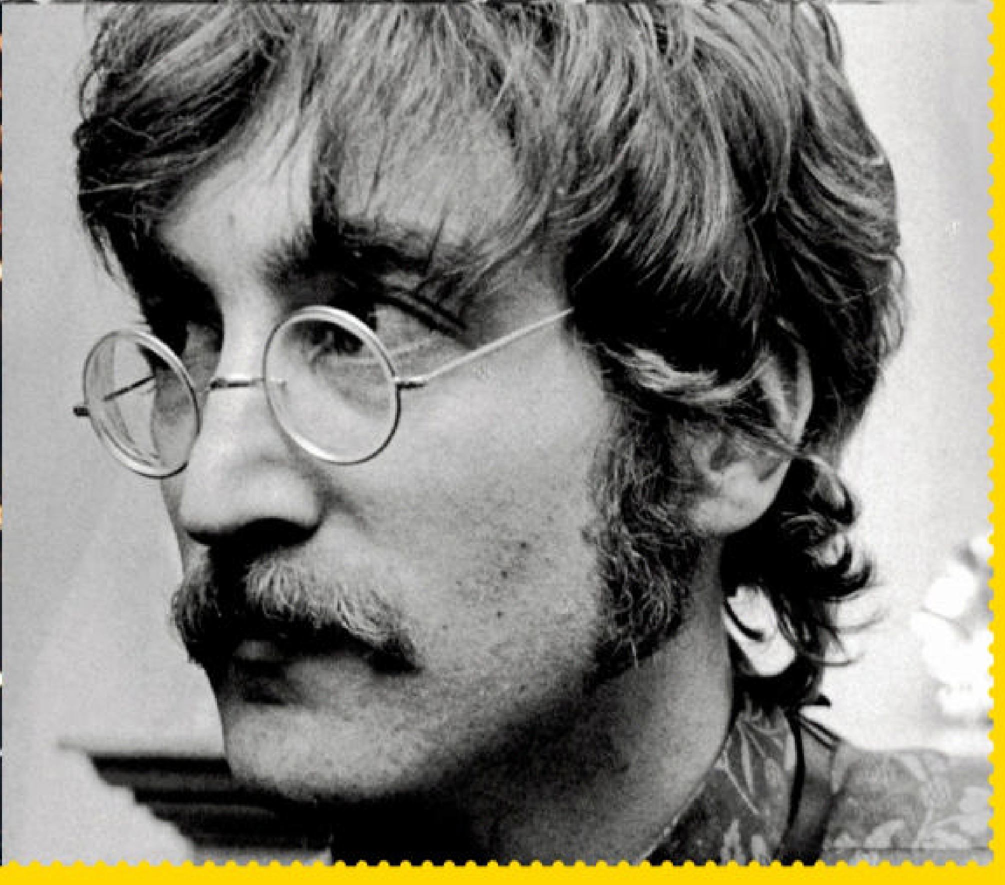
After Brian Epstein died, the Beatles decided to manage their own affairs, which led to the formation of their company, Apple Corps Ltd., in 1968. But within a year, the Beatles knew they needed an experienced hand. John Lennon was sold on **Allen Klein**, a shrewd, pugnacious American businessman who was managing the Rolling Stones at the time. Paul McCartney had been lobbying for New York attorneys Lee and John Eastman, the father and brother, respectively, of his soon-to-be wife, Linda Eastman. The other Beatles felt that scenario would give McCartney an unfair advantage. Ultimately, Lennon, along with George Harrison and Ringo Starr, went with Klein. McCartney, however, was dead-set against Klein, finding him unsavory and untrustworthy, and refused to sign the management contract. This conflict within the band proved to be irreparable.

CHAPTER 5

JOHN

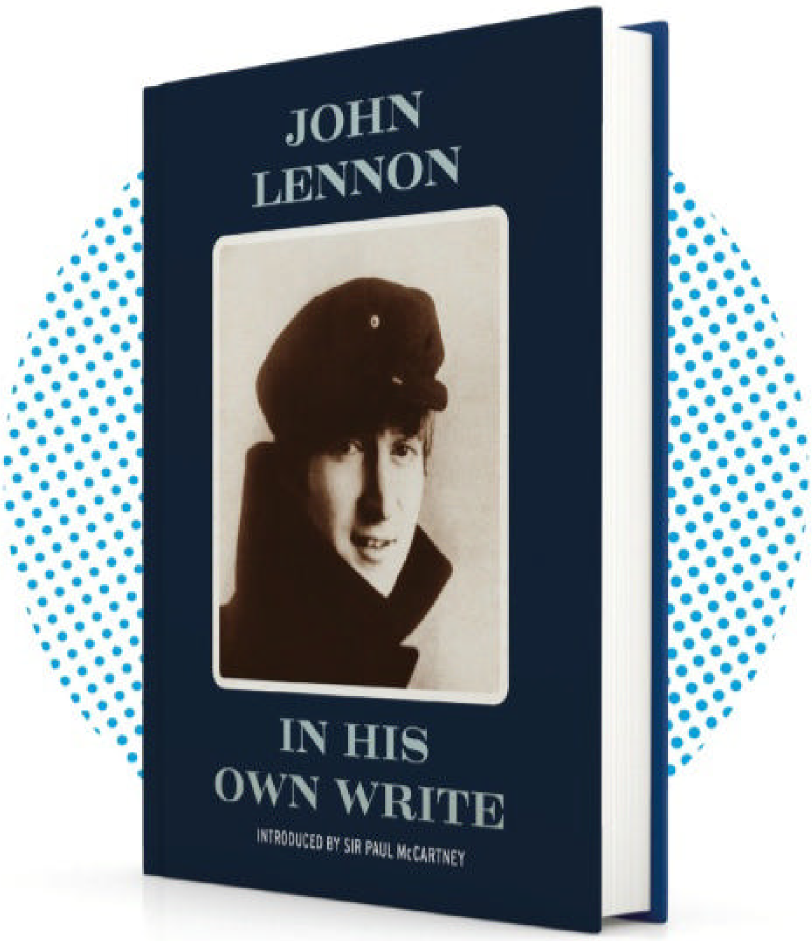
A tumultuous childhood set John Lennon on the path to rock greatness

STRAWBERRY FIELDS FOREVER
John Lennon's memories of his childhood, particularly his mother, inspired him to write some of the Beatles' most famous songs.



1: What was the title of John Lennon's first book?

In 1964, John Lennon became a published author, releasing a book of his satirical stories, poems and line drawings. The book was titled ***In His Own Write***—a suggestion from Paul McCartney, who contributed the introduction and co-authored two of the pieces. The book came about after Lennon showed some of his writings and artwork to American journalist Michael Braun, who was covering the Beatles while they were on tour in 1963. Braun showed Lennon's work to literary director Tom Maschler. Maschler was so impressed that he offered Lennon a book contract. Most of the content was created for the book, though some pieces dated as far back as 1958. *In His Own Write* was critically acclaimed, became a bestseller, and spawned a follow-up, *A Spaniard in the Works*, published the following year.



HIS OWN WORDS
John Lennon's 1964 book of short stories, *In His Own Write*, was a bestseller.

2:

Who raised John Lennon?

John Lennon was born on Oct. 9, 1940, to Alfred "Alf" Lennon and his wife, Julia. Alf, a merchant seaman, was away from home most of the time and Julia maintained a free-spirited lifestyle even after John was born, which earned her the disapproval of her older sister, Mimi. Dismayed by what she felt was Julia's irresponsibility as a parent, Mimi contacted Liverpool social services and described Julia as an unfit mother. This led to Julia handing John, who was around 5 years old, over to **Mimi** and her husband, George Smith, permanently. Mimi and George were devoted parental figures, with Mimi serving as the authoritarian and George providing patience and affection. But in June 1955, George, who had developed cirrhosis of the liver, died, leaving John without the closest thing he had to a father. From then on, Mimi raised John on her own. Tragically, Julia Lennon was killed in an accident in July 1958 at age 44.

3/

WHO BOUGHT JOHN HIS FIRST GUITAR?

When he was around 15, John Lennon began spending more time with **his mother, Julia**. This heightened the growing tension between him and his aunt Mimi, who Lennon felt could be domineering, uptight, and downright harsh. "As I got bigger and had more rows with Mimi, I used to go and live with Julia for a weekend, or eventually a few weeks," he said. Lennon and his mother bonded over music; he had already learned to play the harmonica and Julia taught him to play the banjo. Eventually, she bought him his first guitar. Julia shared Lennon's enthusiasm for rock 'n' roll, particularly Elvis Presley, and encouraged his activities with the Quarrymen. Mimi, however, did not approve of the music that had become her nephew's obsession. "A guitar's all right, John, but you'll never earn your living by it," she warned him, which only fueled Lennon's passion even more.

LONELY BOY
John Lennon wrote the 1968 song "Julia" in honor of his late mother.

4/

WHAT BEATLES SONG WAS BASED ON AN AFFAIR JOHN LENNON HAD?

John Lennon was notoriously unfaithful during his marriage to his first wife, Cynthia. One of his many affairs inspired the song “**Norwegian Wood (This Bird Has Flown)**,” though Lennon wrote it in such a way that he avoided making an explicit confession. Paul McCartney has taken credit for contributing the idea of the song’s protagonist setting the girl’s apartment on fire the morning after she makes him sleep in the bathtub and then goes off to work before he wakes up. The song appeared on the Beatles’ 1965 album, *Rubber Soul*, and was the first Beatles song to feature the sitar, which was played by George Harrison.

EARLY LOVE
John Lennon married his first wife, Cynthia, in 1962.

5:

Where did John Lennon meet Yoko Ono?

According to Lennon and Ono, they first met on Nov. 7, 1966, in London, at the **Indica Gallery**, which was about to host Ono's latest art exhibition. One of Ono's pieces called for visitors to hammer a nail into a piece of plasterboard. The gallery's co-owner, John Dunbar, suggested that Lennon hammer in the first nail. Ono didn't want the plasterboard marred before the exhibition's opening and asked Lennon to pay her five shillings. Lennon replied that he would pay her imaginary money if she let him hammer in an imaginary nail. With that, they knew they had a connection. More recently, however, Paul McCartney has said that Ono had previously approached him about donating an original Lennon-McCartney manuscript to a project for composer John Cage for his birthday. McCartney turned her down but steered her towards Lennon, who gave her the original lyrics to "The Word," from Rubber Soul.

6: What Beatles song got John Lennon sued?

John Lennon's primary inspiration for "**Come Together**" was Chuck Berry's "You Can't Catch Me," released in 1956. The opening line, "Here come old flat-top," came almost directly from Berry's song. Paul McCartney, wary of the similarities, suggested a slower, funkier arrangement to avoid comparisons. But record executive Morris Levy, who owned the publishing rights to "You Can't Catch Me," still sued Lennon for plagiarism. To stop the case from going to court, Lennon agreed to cover three songs that Levy owned on his 1975 album, *Rock 'n' Roll*. Lennon always denied having committed any plagiarism. "['Come Together'] is nothing like the Chuck Berry song," he said in December 1980. "I could have changed it to 'Here comes old iron face,' but the song remains independent of Chuck Berry or anybody else on earth."

U.S. ARMY

HAPPY TOGETHER John Lennon and Yoko Ono appear on *The Dick Cavett Show* in 1971.

7/

WHEN DID JOHN LENNON MOVE TO THE UNITED STATES?

John Lennon and Yoko Ono left England for New York City in **1971**, after enduring constant scrutiny, ridicule and, in Ono's case, race-fueled hostility in Lennon's native country. Lennon immediately felt right at home in his new surroundings. "New York is at my speed," he said. "It's a twenty-four-hours-a-day city... It's all there if you want it. The telephone can bring you anything and everything. I like New Yorkers... They're naturally aggressive, they don't believe in wasting time." The couple soon became acquainted with some of the city's most colorful inhabitants, including folk musician David Peel (for whom Lennon and Ono produced the notorious 1972 album *The Pope Smokes Dope*) and counterculture figures Jerry Rubin and Abbie Hoffman. In July 1976, Lennon received his green card after a long-fought legal battle.

LOST ONES
John Lennon and May Pang on a date in New York in 1974.

8/

WHAT WAS JOHN LENNON'S "LOST WEEKEND"?

Around 1973, John Lennon and Yoko Ono separated. Not wanting Lennon to be alone, Ono arranged **an affair between him and their assistant, May Pang**. For the next 18 months, a period Lennon would later call his "lost weekend," he and Pang lived in both New York City and Los Angeles. Lennon tried to record his *Rock 'n' Roll* album with eccentric producer Phil Spector, but the sessions turned chaotic. He produced Harry Nilsson's album, *Pussy Cats,* but both men tended to drink to excess and were thrown out of a nightclub at least once. Lennon and Pang shared a beach house with Nilsson and fellow carousers Ringo Starr and Keith Moon. Lennon also recorded his *Walls and Bridges* album and reconnected with his son Julian and old friends including Mick Jagger and Paul McCartney. Then, he reunited with Ono in early 1975. "The separation didn't work out," he said.

9:

What song had John Lennon been working on with Yoko Ono on the night he died?

On Dec. 8, 1980, John Lennon's joint album with Yoko Ono, *Double Fantasy*, had been on sale for several weeks and the couple was focused on their next collection of songs. They were in the studio with their co-producer, Jack Douglas, mixing Ono's new song, "**Walking on Thin Ice**," on which Lennon played a searing lead guitar. Record executive David Geffen later told *Rolling Stone* that Lennon was excited about the song and had said it would be a great showcase for Ono. It was released as a single in February 1981, two months after Lennon's death. The song received positive reviews and reached No. 58 in the U.S. In 2003 a maxi-single of "Walking on Thin Ice," with remixes by dance artists including the Pet Shop Boys, Danny Tenaglia, and Felix Da Housecat, reached No. 1 on the U.S. dance chart.

CHAPTER 6

PAUL

Paul McCartney has written and recorded some of the most beloved songs in history

HERE, THERE AND EVERYWHERE
Paul McCartney was a guitarist for the Quarrymen, but he reluctantly moved over to the bass when Stuart Sutcliffe left the band in 1961. He's known as one of the most melodic bassists in rock 'n' roll.

Fender

THE
TLES

THE WALRUS
Paul McCartney on bass, circa 1962.

1/

TRUE OR FALSE: PAUL DIED IN 1966 AND A DOUBLE REPLACED HIM.

False. But, in October 1969, a rumor spread internationally that McCartney was dead and the "evidence" could be found in certain Beatles songs—some had to be played backward—and on several album covers, with *Sgt. Pepper's Lonely Hearts Club Band* depicting McCartney's funeral and *Abbey Road* showing the funeral procession. According to the story, McCartney died in a car crash in 1966 and a lookalike named William Campbell was hired to undergo plastic surgery and take his place in the Beatles. McCartney's withdrawal from public appearances helped to fuel the rumor—in reality, he was secluded with his family and experiencing depression after the breakup of the Beatles, which at the time was still being kept secret. Nevertheless, the story helped make *Abbey Road* one of the Beatles' best-selling albums.

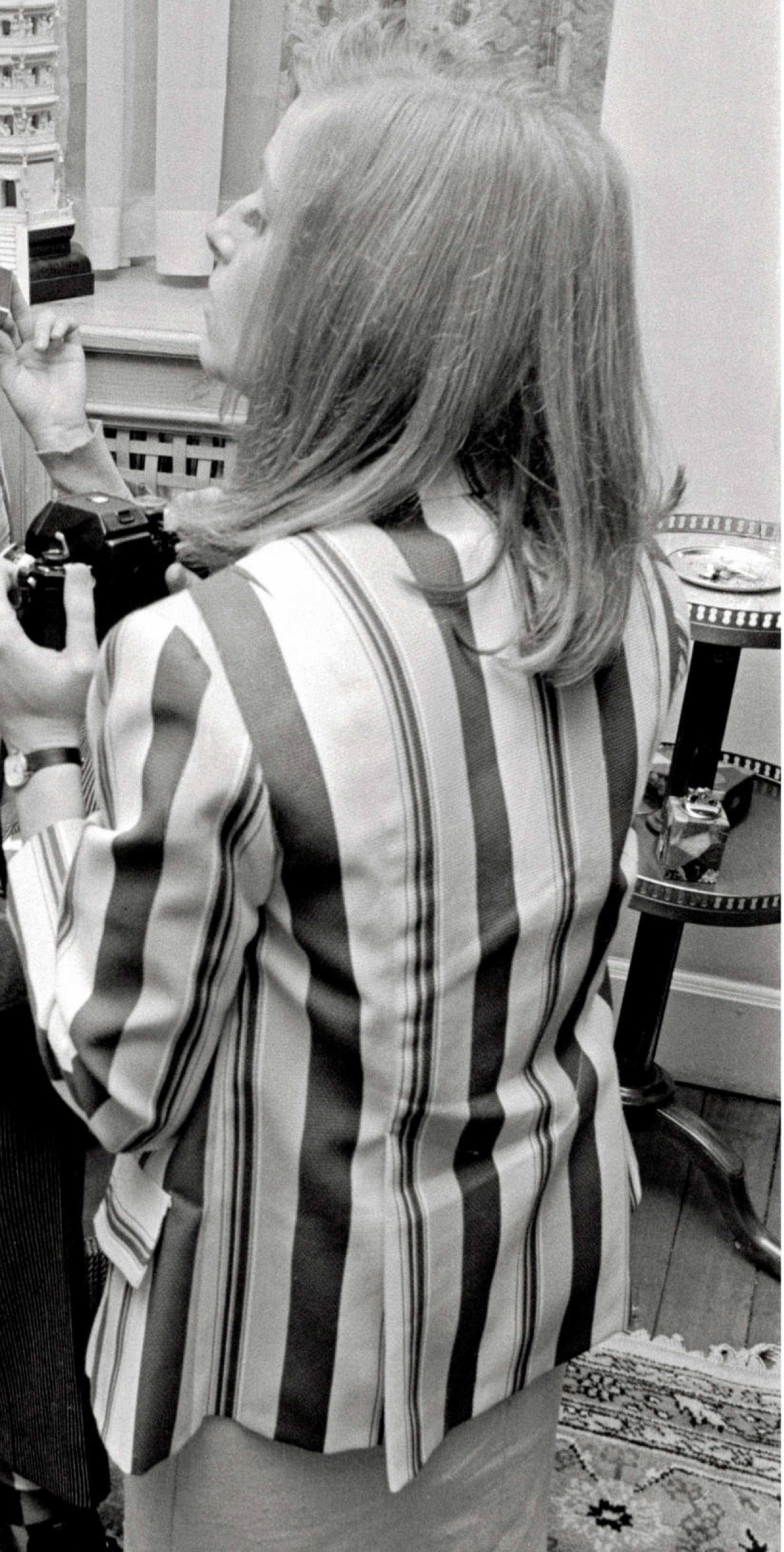
2: What song did Paul write for his musical heroes, the Everly Brothers?

When the Everly Brothers reunited in 1983 and set out to record *EB 84*, their first album in 11 years, their producer, Dave Edmunds, approached Paul McCartney about contributing a song. McCartney obliged, writing "**On the Wings of a Nightingale**" specifically for the brothers, whose harmony-rich music had been a major influence on the Beatles. "On the Wings of a Nightingale," released as a single in August 1984, reached No. 50 on the Billboard Hot 100—the Everly Brothers' highest-charting single since 1967. McCartney played guitar on the track.

3/

WHERE DID PAUL McCARTNEY AND LINDA EASTMAN FIRST MEET?

Linda Louise Eastman, a professional photographer from New York, had established herself through her coverage of the world of rock music and traveled to London to photograph prominent musicians for a book. On May 15, 1967, she accompanied her friends, the rock group the Animals, to **a nightclub called the Bag o' Nails**, where she met McCartney. They spent most of the evening talking to each other and met again four days later, at the launch party for *Sgt. Pepper's Lonely Hearts Club Band*. A divorced single mother, Eastman had to return to the U.S. and her 4-year-old daughter, Heather. She and McCartney stayed in touch, and he visited her several times. In September 1968, McCartney invited Eastman to return to London. She stayed with him for several weeks, and by November, she and Heather moved in with him permanently. The couple married on March 12, 1969.



SWEET LOVE
Linda Eastman takes snaps of Paul at the press launch for *Sgt. Pepper's* in 1967.

4:

What three comic book supervillains figured prominently in a song by Paul McCartney's post-Beatles band, Wings?

As an expression of his admiration for comic books, Paul set out to create a comic book story as a song. The result was "**Magneto and Titanium Man**," which appeared on Wings' 1975 album, *Venus and Mars*, and featured three supervillains from Marvel Comics: the mutant terrorist Magneto, archenemy of the X-Men, and two armored Russian agents, the Titanium Man and the Crimson Dynamo, both enemies of Iron Man. Wings performed the song throughout their 1976 tour of America, during which McCartney met Jack Kirby, the artist who had co-created Magneto with writer-editor Stan Lee. Kirby gave McCartney and Linda an original sketch he had drawn of the couple being held in mid-air by a particularly sinister-looking Magneto.

5: What McCartney-written song has he often cited as his favorite?

Paul McCartney has long stated that his songs are like his children, so it would be difficult, if not impossible, for him to pick a favorite. However, in his 2021 two-volume book set, *The Lyrics*, McCartney wrote, "If pushed, I would say that '**Here, There and Everywhere**' is my own favorite of all my songs." It was one of the last songs recorded for the Beatles' 1966 album, *Revolver*, and was inspired by the Beach Boys' "God Only Knows," which McCartney has cited as one of the greatest songs ever written. According to McCartney, while recording "Here, There and Everywhere," he tried to sing it like Marianne Faithfull might, so he used an almost falsetto voice with double tracking. John Lennon reportedly told McCartney that he thought the song surpassed his own contributions to *Revolver*, and in 1980 Lennon called it "one of my favorite songs of the Beatles."

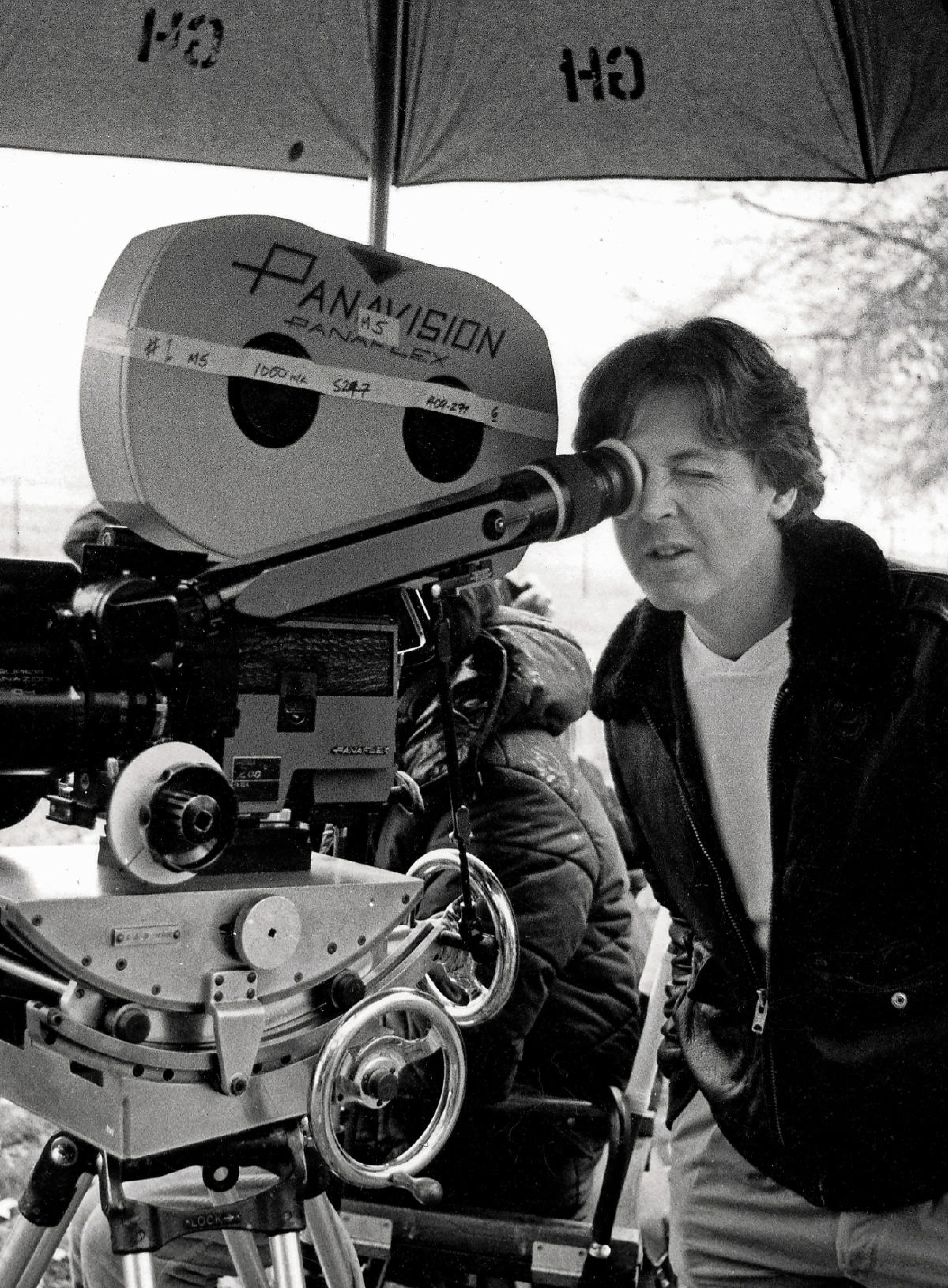
stereo
Capitol
REVOLVER

BEHIND THE LENS
Paul McCartney's first screenwriting project resulted in a flop.

6/

WHAT IS THE ONLY MOVIE PAUL STARRED IN WITHOUT THE BEATLES?

In the early 1980s, Paul wanted to return to filmmaking. Not finding any scripts that he liked, McCartney decided to write one himself. It evolved from a one-hour TV special into a full-length movie, which he titled ***Give My Regards to Broad Street***. Released in October 1984, the film featured Ringo Starr and had a soundtrack with several new McCartney songs, including "No More Lonely Nights," and remakes of Beatles classics and post-Beatles hits, including "Here, There and Everywhere," "Yesterday," "The Long and Winding Road," and "Silly Love Songs." But anyone thinking the movie was going to be another *A Hard Day's Night* or even *Help!* quickly realized that they were very wrong. The film was panned for its underdeveloped, mostly incoherent plot, and flopped at the box office.


GH
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7:

What was the first solo project Paul worked on while he was still in the Beatles?

Between the Beatles' last concert in August 1966 and the first recording sessions for *Sgt. Pepper's Lonely Hearts Club Band* that December, Paul McCartney agreed to write the music for a British comedy film, ***The Family Way***, starring John Mills and his daughter, Hayley Mills. McCartney composed a few pieces, including the main theme, but producer George Martin did the actual scoring for the film. Still, the project marked the first solo credit for McCartney while he was a Beatle and earned him an Ivor Novello award for best instrumental theme. In 1995, McCartney said that John Lennon's widow, Yoko Ono, had told him that Lennon was privately hurt about this solo venture—though, according to McCartney, Lennon had never expressed any objection to it. "He always told me, 'Fine,'" McCartney said. "I think if I'd known John was disturbed, I would have just asked him to join me."

8/

WHAT WAS THE FIRST SONG THAT PAUL McCARTNEY EVER WROTE?

According to Paul, he wrote his first song, “**I Lost My Little Girl**,” when he was 14 years old, shortly after his mother, Mary, died in October 1956. In recent years McCartney has suggested that her death actually prompted the creation of the song, at least on a subconscious level. He played it for John Lennon shortly after they met and, according to some sources, it became part of the Quarrymen’s set list once McCartney joined the band in 1957. He has often expressed regret over the line, “Her hair didn’t always curl,” which he wrote to rhyme with “girl.” In January 1969 the Beatles worked on “I Lost My Little Girl” briefly, with Lennon on lead vocals, during the *Let It Be* sessions, but ultimately put it aside. McCartney revived the song during his solo career, most notably during his live performance on *MTV Unplugged* in 1991.

9: On what song did Paul play drums under the name “Paul Ramon”?

Paul played drums on Steve Miller’s song “**My Dark Hour**,” which appeared on Miller’s 1969 album, *Brave New World*. The musical team-up came about due to a Beatles recording session for *Abbey Road* on May 9, 1969, that fell apart due to an argument between the bandmates. The other Beatles stormed out, leaving McCartney alone. He then encountered Miller, who was at the studio for his own recording session. McCartney offered to play drums for him. “My Dark Hour” resulted from the jam session, in which McCartney also contributed on bass, guitar and backing vocals. For his credit on the song, McCartney used the name “Paul Ramon,” which he had used briefly as a stage name in 1960.

BEHIND THE LENS
Paul McCartney, pictured circa 1964, wrote his first song at age 14.

CHAPTER 7

GEORGE

The “quiet Beatle” eventually emerged as a formidable musical force

HERE COMES THE SUN
George Harrison’s songwriting with the Beatles and as a solo artist produced some of the most enduring songs ever written.

Ludwig
THE

1: What other rock group featured George Harrison as a key member?

Harrison was a member—and the unofficial leader—of the **Traveling Wilburys**. The band formed in 1988 when Harrison's record company, Warner Bros. Records, asked him to come up with a B-side for the single release of "This Is Love," from his 1987 album, *Cloud Nine*. Harrison was in Los Angeles at the time, socializing with Jeff Lynne, Tom Petty, Bob Dylan, and Roy Orbison, and he recruited them to help him. Within days, they wrote and recorded "Handle With Care." Harrison went on to record an entire album with the same group of musicians. *Traveling Wilburys Volume 1* went on to sell over 5 million copies.

SIDE PROJECT
George Harrison led the supergroup, the Traveling Wilburys, in 1988.

2/

WHAT WAS THE LAST STUDIO ALBUM RELEASED BY GEORGE HARRISON BEFORE HE DIED?

Harrison released ***Cloud Nine*** in November 1987, five years after his previous album, *Gone Troppo*. *Cloud Nine* was a critical and commercial success, reaching No. 8 on the Billboard 200. The first single from the album, a cover of Rudy Clark's "Got My Mind Set on You," reached No. 1 in the States—Harrison's first chart-topper since 1973's "Give Me Love (Give Me Peace on Earth)." The album included Harrison's look back at his Beatles days, "When We Was Fab," with Ringo Starr on drums. Other guest musicians on the album included Eric Clapton and Elton John. *Cloud Nine* marked the beginning of Harrison's long association with co-producer Jeff Lynne.

3:

What TV special spoofing the history of the Beatles had the blessing of—and featured a cameo appearance by—George Harrison?

The 1978 TV special ***The Rutles: All You Need Is Cash*** was a "mockumentary" about the fictional rock band the Rutles, whose history closely paralleled that of the Beatles. It co-starred and was co-written by Monty Python alum Eric Idle, with whom Harrison had become friendly. The show also featured cameo appearances by Mick Jagger, Ron Wood, Paul Simon, John Belushi, Dan Aykroyd, Gilda Radner, and Bill Murray. Harrison showed his support for the project by donning a wig, glasses, and fake mustache to play a television reporter conducting an interview outside of the Rutles' headquarters as it is being robbed in broad daylight.

ANSETT
AIRLINES OF AUSTRALIA

MUSIC FOR PEACE
Harrison recruited Shankar and other artists for the Concert for Bangladesh.

4/

WHAT BENEFIT CONCERT DID GEORGE HARRISON ORGANIZE?

The famine and war in Bangladesh led to a refugee crisis in which millions of people fled to India. This inspired Harrison to organize an all-star charity concert—the first of its kind—to raise money to help the refugees. **The Concert for Bangladesh** was held on Aug. 1, 1971, at Madison Square Garden in New York City, with one performance in the afternoon and another in the evening. The lineup included Harrison, Ravi Shankar, Ringo Starr, Eric Clapton, Bob Dylan, Billy Preston, and Badfinger. The shows raised almost $250,000 and the resulting movie and live album generated around $12 million, though most of it was caught up in red tape for years. The Concert for Bangladesh inspired Bob Geldof to start Live Aid.

5: What U.S. president welcomed George Harrison to the White House?

On Nov. 16, 1974, George Harrison performed a concert in Salt Lake City, Utah, as part of his U.S. tour in support of his latest album, *Dark Horse*. Jack Ford, the 22-year-old son of then-President **Gerald Ford**, was in attendance and met Harrison backstage and invited him to the White House. On Dec. 13, Harrison arrived with a group that included his father, his manager, and musicians Billy Preston and Ravi Shankar. Harrison and his companions were brought to the Oval Office to meet President Ford himself. It was the first presidential meeting with a member of the Beatles.

RHYTHM SECTION George Harrison and Paul McCartney perform onstage in London in 1963.

6/

WHAT WAS THE FIRST SONG THAT GEORGE HARRISON WROTE FOR THE BEATLES?

"**Don't Bother Me**" was the first song written by Harrison to appear on a Beatles album. It was written in a hotel room in Bournemouth, England, while the Beatles were on tour in 1963 and Harrison had fallen ill. "I wrote [it] as an exercise to see if I could write a song," he said years later. Harrison was reportedly prompted by Bill Harry, editor of the newspaper *Mersey Beat* and a friend of the band. Harry knew that Harrison was the primary writer of a previous song, "Cry for a Shadow," which was credited as a collaboration with John Lennon and recorded by the Beatles in Hamburg in 1961. Harry asked Harrison constantly whether he'd written any additional songs and advised Harrison to not leave all the songwriting to Lennon and McCartney. "Don't Bother Me" appeared on the Beatles' second album, *With the Beatles*.

7: What song recorded by Cream was co-written by George Harrison?

After Eric Clapton played lead guitar on George Harrison's song "While My Guitar Gently Weeps," on 1968's White Album, Harrison returned the favor by helping Clapton write "**Badge**" for Cream's final album, 1969's *Goodbye*. Despite the title, the word "badge" never appears in the song. According to Harrison, the title came from Clapton's misreading of Harrison's handwriting on the lyric sheet—Harrison had jotted down "Bridge" for the middle section and Clapton, reading it upside down, laughed and asked, "What's 'Badge'?" The word stuck. Harrison added that a drunken Ringo Starr showed up and contributed the line, "I told you 'bout the swans, that they live in the park." Harrison played rhythm guitar on the record, but since he was contractually blocked from playing on songs by artists not signed to EMI, he used the pseudonym, "L'Angelo Misterioso," Italian for "The Mysterious Angel."

THE LYRICIST
Harrison co-wrote the Cream song "Badge," with Eric Clapton.

8:

What song did George Harrison write immediately after he quit the Beatles during the *Let It Be* sessions?

On Jan. 10, 1969, George Harrison quit the Beatles. According to Harrison, he went home and wrote **"Wah-Wah,"** fueled by the frustration he felt from being treated as a "junior" member of the band. "'Wah-Wah' was a 'headache' as well as a footpedal," Harrison wrote in his 1980 book, *I Me Mine*. With the lyrics, "You're giving me a wah-wah," he was really saying that his bandmates were giving him a massive headache—and while he appreciated the success that came from working with them, he didn't need the aggravation from it anymore. Harrison returned to the Beatles soon after, but the band broke up less than a year later and "Wah-Wah" was recorded for his 1970 solo album, *All Things Must Pass*.

OPEN MIND
Harrison experimented with instruments like the sitar and tambura.

9/

WHAT WAS GEORGE HARRISON'S FIRST SOLO ALBUM?

Wonderwall Music was not only George Harrison's first solo record, but also the first solo album released by any of the Beatles. The project was the soundtrack for the movie *Wonderwall*, directed by Joe Massot and starring Jack MacGowran and Jane Birkin. Massot was a friend of Harrison's and invited him to compose music for the film. Harrison initially turned down the offer, telling Massot that he didn't write music for movies, but Massot told him that he would use whatever music Harrison gave him. Harrison realized he could use the project as an opportunity to create an Indian music anthology, through which he could possibly turn more people on to Indian music, which had become his passion. Some recording sessions took place at the EMI studios in Bombay, India, and Harrison worked with a number of Indian musicians. *Wonderwall Music* was the first album issued on the Beatles' Apple record label.

CHAPTER 8

RINGO

The last Beatle to join the band, Ringo Starr made key contributions to their history

ALL-STARR
Ringo Starr may have been the last Beatle to join the band, but he has since maintained a career as a solo artist—releasing 20 studio albums—and continues to tour with his All-Starr Band.

Ludwig
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CHAPTER 8

1/

WHAT IS RINGO STARR'S REAL NAME?

Ringo was born **Richard Starkey** on July 7, 1940. As a member of Rory Storm and the Hurricanes, he was encouraged by the band's leader, Rory Storm—whose real name was Alan Ernest Caldwell—to adopt a stage name of his own. Starr was already being called "Rings" by various people because he was always wearing numerous rings on his fingers, so he adopted the name Ringo. Deciding that "Starkey" did not sound right with his new first name, he simply cut it in half and added an "r." The new name was put to good use—as part of their shows, Rory Storm and the Hurricanes regularly gave Starr a solo spot, called "Starr Time," in which he sang lead vocals.

KEEP THE BEAT
Richard Starkey took the stage name of Ringo Starr before joining the Beatles.

Ludwig
THE
BEATLES

2:

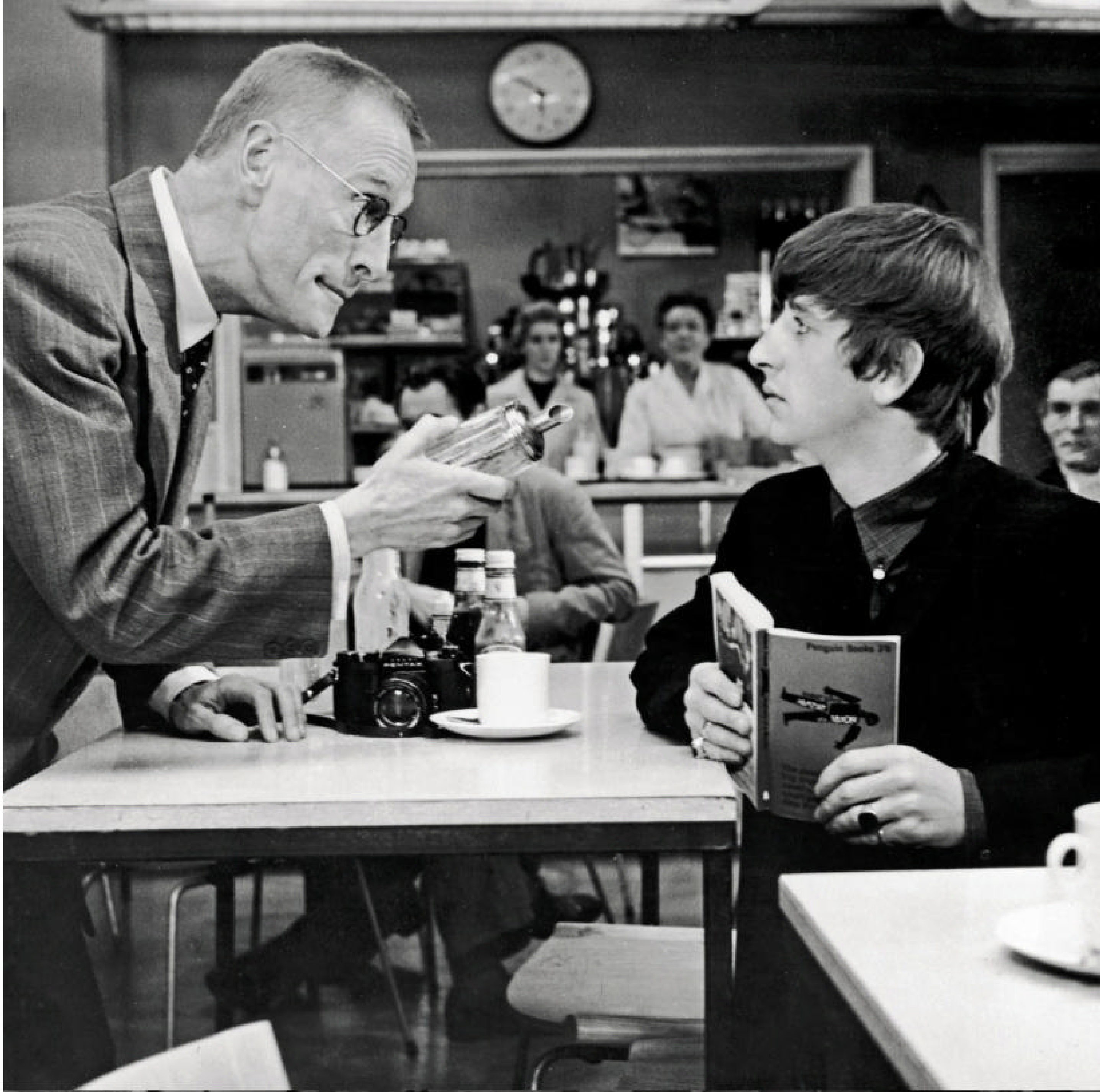
Who replaced Ringo Starr temporarily during the Beatles' 1964 world tour?

On June 3, 1964, the day before the Beatles were to go on tour, Ringo came down with tonsillitis and pharyngitis and was hospitalized. The band—particularly George Harrison—were reluctant to proceed without Starr but were convinced to do so by their manager, Brian Epstein, and producer, George Martin. At Martin's suggestion, 24-year-old session drummer **Jimmie Nicol** was brought in to take Starr's place on 10 performances in Denmark, the Netherlands, Hong Kong, and Australia. "It was very strange, them going off without me," Starr said years later. "They'd taken Jimmie Nicol and I thought they didn't love me anymore." Once Starr recovered, he rejoined the Beatles in Australia. Despite the exposure that Nicol received during his time with the Beatles, he faded into relative obscurity and eventually left the music business altogether.

3:

In what song did Ringo Starr address his relationships with the other Beatles in the wake of the band's breakup?

"Early 1970," written and recorded by Ringo and produced by George Harrison, was released in April 1971 as the B-side of Starr's single, "It Don't Come Easy." In each verse, Starr sings about his relationship with one of the other Beatles. He begins with Paul McCartney, wondering whether they will ever make music together again. Next, Starr sings that while John Lennon is wrapped up in his relationship with Yoko Ono, he knows that they will play together again. Then Starr sings that George Harrison has a beautiful wife but spends most of his time making music with Starr. The song ends with Starr poking fun at his own musical abilities and expressing his desire to play with all three of his erstwhile bandmates again.



George Harrison
Ringo Starr
Paul McCartney

INSPIRATION
Ringo Starr is credited as saying the phrase, "it's been a hard day's night."

4/

HOW DID RINGO STARR INSPIRE *A HARD DAY'S NIGHT*?

There were a number of titles suggested for the Beatles' first film, including *What Little Old Man?*, *On the Move*, *Let's Go* and *Beatlemania*. As the story goes, **Ringo Starr commented, "It's been a hard day's night**" after a particularly grueling work session. "It just came out," Starr said in 1964. "We went to do a job and we worked all day and then we happened to work all night. I came out, still thinking it was day and said, 'It's been a hard day...' looked around, saw that it was dark and added... ''s night.'" The other Beatles loved it and suggested it to the director and producers of the movie, who agreed that it was ideal. The phrase had actually been used earlier by John Lennon in his book, *In His Own Write*, but even Lennon himself credited Starr with having provided the title for the movie.

5: With what band did Ringo Starr finally get to play drums on "Back in the U.S.S.R."?

On Aug. 22, 1968, Ringo quit the Beatles during the recording of The White Album. He ultimately rejoined on Sept. 3, but in his absence, the other Beatles recorded several songs without him—including "Back in the U.S.S.R." It was not until July 4, 1984, that Starr played on "Back in the U.S.S.R."—with the **Beach Boys**, live in concert, in Washington, D.C. Starr sat in with the group, whose original drummer, Dennis Wilson, had died seven months earlier.

6:

What was the first Beatles recording to feature a lead vocal from Ringo?

Starr's first recorded lead vocal for the Beatles was on **"Boys,"** which he sang with Rory Storm and the Hurricanes and carried over to the Beatles after joining them in 1962. "Boys" appeared on the Beatles' debut album, *Please Please Me*. From then on, and with the exception of *A Hard Day's Night*, *Magical Mystery Tour*, and *Let It Be*, Starr had at least one lead vocal on every Beatles album, usually written for him by John Lennon and/or Paul McCartney, until he started writing for himself. According to author Kenneth Womack in his book, *Sound Pictures: The Life of Beatles Producer George Martin*, ensuring that there was a "Ringo song" on the Beatles' albums was done partly to capitalize on Starr's great popularity—especially in the U.S.—during Beatlemania.

KEEPING THE BEAT
Ringo Starr performs with Rory Storm and the Hurricanes in 1961.

7/

WHERE DID RINGO STARR MEET THE BEATLES FOR THE FIRST TIME?

Ringo was the drummer for Rory Storm and the Hurricanes, which he joined in 1959. By late 1960, they were one of the most popular groups in Liverpool and were hired to go to **Hamburg, Germany**, where they topped the bill at the Kaiserkeller club during the same time that the Beatles were playing there. It was in Hamburg that Starr first met the Beatles and began to socialize with them. While Rory Storm and the Hurricanes were the more accomplished group, Starr said he watched the Beatles hone their musical skills and become great through the long, grueling hours in which they had to perform. John Lennon, Paul McCartney, and George Harrison were impressed with Starr's drumming and they liked him personally—they felt he fit right in with them, in a way that their drummer at the time, Pete Best, never really did.

8: What is the only Beatles album on which Ringo Starr has a drum solo?

Throughout his time with the Beatles, Ringo had always avoided doing drum solos. Even with his current touring act, the All-Starr Band, he has resisted doing solos. “I just want to play behind those guys and give them a lift or bring them down and rock on straight,” he explained in 2021. But for the song “The End,” on the Beatles’ 1969 album ***Abbey Road***—the band’s final work together—Starr was finally convinced to take the spotlight behind his drum kit. “There’s the guitar section where the three of them take in the solos, and then they thought, ‘We’ll have a drum solo, as well,’” he explained. “I was opposed to it: ‘I don’t want to do no bloody solo!’ George Martin convinced me.” According to Starr, it remains the only recorded drum solo he’s ever done.

LAST LAUGH
Ringo Starr appears on a 1984 episode of *Saturday Night Live.*

9/

TRUE OR FALSE: RINGO IS THE ONLY BEATLE TO HAVE HOSTED *SNL*.

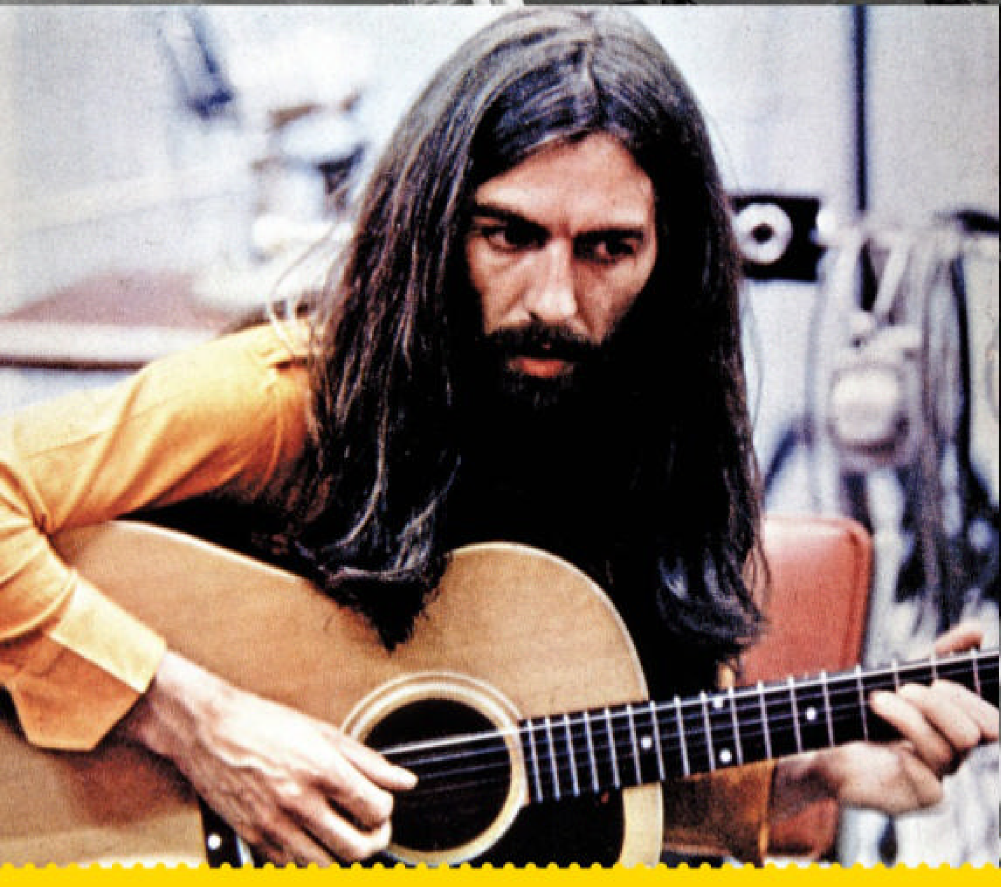
True. Ringo Starr hosted *SNL* on Dec. 8, 1984, the fourth anniversary of the death of John Lennon. The musical guest was Herbie Hancock. Starr appeared in several sketches, including one in which he and his wife, actress Barbara Bach, were interviewed on the talk show *Fernando’s Hideaway* by Fernando Lamas (played by Billy Crystal), and another in which he was being auctioned off as Beatles memorabilia. Starr remains the only Beatle to have hosted *SNL*, but he was not the first to appear on the show. In 1976, George Harrison was the musical guest on the Nov. 20 episode, during which he tried to claim the $3,000 that producer Lorne Michaels had offered the Beatles if they would reunite on the air. Since 1980, Paul McCartney has appeared on *SNL* several times, but never as host.

CHAPTER 9

The SOLO YEARS

Even as the former Beatles pursued individual careers, the world wanted them to come together again

THE NEXT CHAPTER
No longer Beatles, John Lennon, Paul McCartney, George Harrison, and Ringo Starr each released solo albums in 1970.



TWO OF US
Paul McCartney and his wife, Linda, formed Wings in 1971.

1/

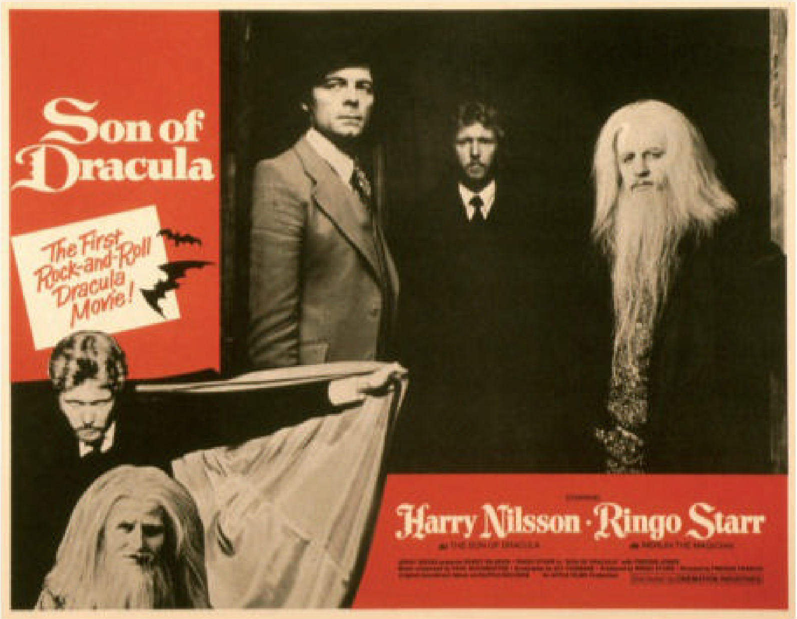
HOW DID PAUL McCARTNEY COME UP WITH THE NAME "WINGS" FOR HIS POST-BEATLES BAND?

After his first two post-Beatles albums, McCartney decided that he wanted to be in a band again. He assembled a group consisting of his wife, Linda, on keyboards; guitarist Denny Laine (a founding member of the Moody Blues); and drummer Denny Seiwell. Their first album, *Wild Life*, was recorded in July 1971. The question was, what would they call themselves? According to McCartney, the answer finally came on Sept. 13, as Linda was giving birth to their daughter Stella. It was a difficult delivery, and both mother and baby were in serious danger. As McCartney prayed for them, **he had a vision of angels' wings**. Linda and Stella were ultimately fine. Paul, inspired by the vision, knew what to call his new band.

Truckin

2: Which former Beatle produced and co-starred in the film Son of Dracula?

Filmed in 1972, *Son of Dracula* was produced by **Ringo Starr**, who co-starred as Merlin the Magician. Starr's close friend, singer-songwriter Harry Nilsson, played Count Downe, who is called upon to become head of the family after his father, the notorious Count Dracula, is murdered. But all Count Downe wants is to be cured of vampirism and settle down with the girl with whom he has fallen in love. Other prominent musicians appearing in the film included Keith Moon of the Who, John Bonham of Led Zeppelin, and Peter Frampton. Directed by Freddie Francis, the movie was initially unable to find a distributor and went unreleased until April 1974, when it premiered in Atlanta, Georgia, and flopped immediately. It has never been given an official home video release but can be found on YouTube. Starr once commented, "It is not the best film ever made, but I've seen worse."


Son of Dracula
The First Rock-and-Roll Dracula Movie!
Harry Nilsson · Ringo Starr

3: In the late 1970s, what former Beatle was optimistic enough about the band reuniting that he made it a clause in his recording contract?

As much as he was the one who most wanted the Beatles to remain together, **Paul McCartney** eventually accepted that the band was finished. By the late 1970s, the relationships had improved somewhat, but when asked the inevitable question, "Will the Beatles get back together?" McCartney would usually answer in the negative. But in 1979, McCartney signed a contract with Columbia Records that made him the highest-paid recording artist in the world. One clause in the contract stipulated that McCartney could record for another label with Lennon, Harrison, and Starr if the Beatles reunited.

INSTANT KARMA
John Lennon performs onstage in 1974.

4/

WHAT WAS JOHN LENNON'S FIRST CHART-TOPPING SOLO SINGLE IN THE U.S.?

By 1974, John was the only former Beatle who had not scored a No. 1 single in the U.S., though he had topped the U.S. album chart with 1971's *Imagine*. He returned to the No. 1 spot with his 1974 release, *Walls and Bridges,* which included the song that finally gave him his first and only chart-topping single in the U.S. during his lifetime: "**Whatever Gets You Thru the Night**," a duet with Elton John, who was confident that the song would reach No. 1. Elton John bet Lennon that if it did, Lennon would have to perform with him in concert. Lennon lost the bet and took the stage with John at Madison Square Garden in New York City on Nov. 28, 1974.

5:

What was the first occasion where Paul McCartney, George Harrison, and Ringo Starr played together after the Beatles broke up?

On May 19, 1979, **Eric Clapton hosted a reception at his estate in England to celebrate his recent marriage to George Harrison's ex-wife, Pattie Boyd.** Harrison attended the event along with other celebrities including Mick Jagger, Elton John, David Bowie, Paul McCartney, and Ringo Starr. Clapton had an outdoor stage built for the occasion, and it became the site of a drunken jam session in which Harrison, McCartney, and Starr played live together for the first time since the Beatles' rooftop concert in 1969. They reportedly performed "Sgt. Pepper's Lonely Hearts Club Band," "Get Back," and "Lawdy Miss Clawdy."

COME TOGETHER
All four Beatles contributed to Ringo Starr's 1973 solo LP.

6/

WHAT ALBUM CAME CLOSEST TO BEING A BEATLES REUNION?

Ringo Starr's third solo album, 1973's ***Ringo***, was the only project to feature songs written and performed by all four Beatles after the band broke up. The opener, "I'm the Greatest," was written by John Lennon and featured Lennon on piano and backing vocals, Starr on drums and lead vocals, and George Harrison on electric guitar and slide guitar. It marked the last time that they recorded together in the same studio. Harrison wrote "Sunshine Life for Me (Sail Away Raymond)" on his own, and co-wrote the chart-topping single "Photograph" with Starr and "You and Me (Babe)" with former Beatles assistant Mal Evans, and played guitar on all three. Paul McCartney and his wife, Linda, co-wrote "Six O'Clock," on which they both contributed backing vocals and McCartney played piano and synthesizer.

7: What television show did John Lennon and Yoko Ono co-host for one week?

From Feb. 14 to Feb. 18, 1972, Lennon and Ono co-hosted the daytime talk show ***The Mike Douglas Show***. It was an unusual juxtaposition, as Douglas was considered as square as they came. The show booked the couple because they were a guaranteed ratings-grabber, and Lennon and Ono saw it as an opportunity to promote their views on peace, women's liberation, and other issues. The guests included Ralph Nader, political activist Jerry Rubin, U.S. Surgeon General Dr. Jesse Steinfeld, rock 'n' roll pioneer Chuck Berry, Black Panther Bobby Seale, and comedian George Carlin. Douglas recalled it as "probably the most memorable week I did in all my twenty-something years on the air."

8:

What Paul McCartney song supposedly helped inspire John Lennon to come out of retirement?

According to some sources, Lennon, who had retired from making music in 1975, was prompted to get back to work in 1980 after hearing **"Coming Up,"** the lead single from Paul McCartney's then-latest album, *McCartney II*. As the story goes, Lennon was in Cold Spring Harbor, New York, being driven around by his assistant, Fred Seaman, when he heard the song on the radio. "F--k a pig! It's Paul!" he said. It was McCartney's solo, synthesizer-heavy, studio version, as opposed to the live concert version by McCartney and Wings that was receiving more airplay in the U.S. "I thought that 'Coming Up' was great," Lennon said later. It supposedly helped reignite Lennon's competitive nature and his rivalry with his old partner. The story eventually reached McCartney, who said, "It was nice to hear it had struck a chord with him."

9/

OVER WHAT HIT SONG WAS GEORGE HARRISON SUED?

George Harrison's song, "**My Sweet Lord**," appeared on his 1970 album, *All Things Must Pass*. Released as a single, it topped the charts around the world in late 1970 and early 1971. But in the midst of that success, Harrison was sued for copyright infringement by Bright Tunes Music Corporation, which alleged that he had plagiarized a song the company owned—"He's So Fine," written by Ronnie Mack and recorded in 1962 by the Chiffons. Harrison was ultimately found to have subconsciously plagiarized "He's So Fine," since he admitted that he had been aware of the Chiffons' version. The litigation dragged on for years, during which time Harrison's former manager, Allen Klein, purchased the song and the litigation claims associated with it. The matter was finally settled in 1998—with Harrison owning the rights to "He's So Fine" in the U.K. and North America and Klein owning them everywhere else.

ENLIGHTENMENT George Harrison sings with members of the Hare Krishna movement.

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The Trivia Book of THE BEATLES

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